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1985-86 Season



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SUBSTANCE-OF-WE-FEELING *(1985)

JOHN HAWKINS

BOB BECKER, RUSSELL HARTENBERGER, percussion
JOANNE TOD, visuals

SEXTET **(1985)

STEVE REICH

BOB BECKER, ROBIN ENGELMAN,
RUSSELL HARTENBERGER, JOHN WYRE, percussion
BERNADENE BLAHA, MARC WIDNER, pianos

INTERMISSION

CANTATA PARA AMÉRICA MÁGICA (1960)

ALBERTO GINASTERA

ROBIN ENGELMAN, conductor
CLAUDETTE LEBLANC, soprano
BOB BECKER, JOHN BROWNELL, BILL CAHN, DAVID CAMPION,
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JOHN WYRE, percussion
BERNADENE BLAHA, MARC WIDNER, pianos
KEVIN FITZGERALD, celeste

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Pianos: Steinway (Remenyi House of Music)

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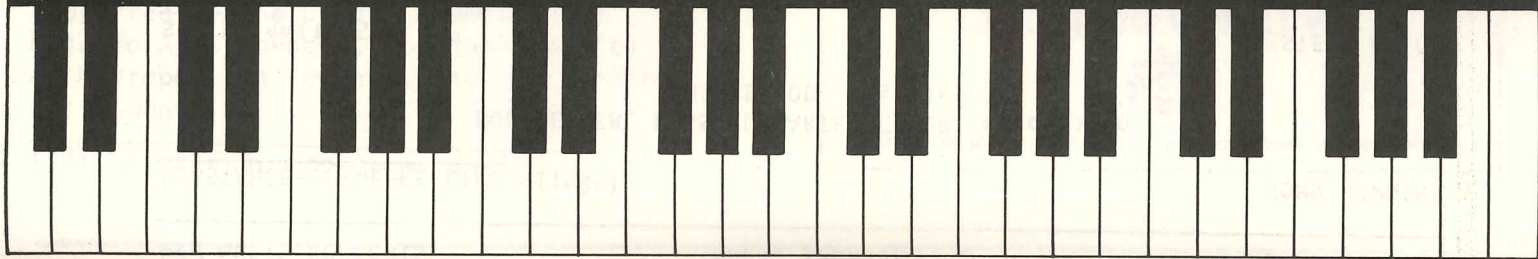
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JOHN HAWKINS

Born in Montreal in 1944, JOHN HAWKINS received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and in Basle, Switzerland.

While at McGill, HAWKINS held a Woodrow Wilson Fellowship and later received a Canada Council Senior Arts Grant enabling him to study for one year in New York City. He was awarded the prestigious Jules Leger Prize for new chamber music in 1983. Currently Professor of Theory and Composition at the Faculty of Music, University of Toronto, he specializes in the teaching of twentieth century repertoire and is also active as a pianist and conductor.

HAWKINS' compositions, most of them commissions, have been performed in the United States, Europe and in most Canadian

centres. His recent compositions include Waves for soprano and piano, Etudes for two pianos, Quintet for woodwinds, Prelude and Prayer for orchestra with tenor soloist, Three Songs for tenor and harp, Dance, Improvisation and Song for clarinet and piano, Dance Variations for percussion quartet, Three Archetypes - Dance, Invocation, Hymn for string quartet, and substance-of-we-feeling for percussion duo.

SUBSTANCE-OF-WE-FEELING

substance-of-we-feeling was commissioned by New Music Concerts through the Ontario Arts Council and is dedicated to Bob Becker and Russell Hartenberger. It is the third piece in a trilogy of "musical comedies"—all three involving percussion instruments—which includes Breaking Through (Jules Leger Prize, 1983) and Dance Variations (written for Nexus).

HEAR SOMETHING NEW!

SUBSTANCE-OF-WE-FEELING (cont'd)

Shikasta, the first volume of Doris Lessing's visionary novel cycle Canopus in Argos: Archives, presents a brief but vivid history of the world as viewed from the special perspective of visiting outsiders. Early in the novel, one of the "visitors" describes "a rich and vigorous air, which keeps everyone safe and healthy and above all, makes them love each other. This supply of finer air has a name. It is called the substance-of-we-feeling."

In attempting to portray this mysterious "substance" in purely musical terms, I invented material modelled on popular song and dance and developed this material into a larger-scale form, exploiting musical and spatial symmetries in a variety of ways. Surely this century's popular music and theatre music is a manifestation of what might be termed the musical collective unconscious, a global musical intuition which could happily be likened to Mrs. Lessing's "substance-of-we-feeling".

The work is scored for marimba, vibraphone, drums, cymbals and xylophone (all amplified) and was completed in August 1985. In one continuous sonata-like movement, its seven overlapping sections form a palindromic or cyclic pattern — A BC D BC A.

-JOHN HAWKINS

(Excerpt from Shikasta published by Granada Publishing Ltd., London)



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JOANNE TOD

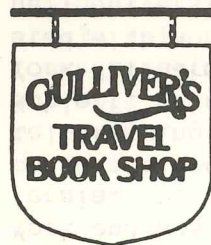
Born in Montreal in 1953, JOANNE TOD studied at the Ontario College of Art.

Building a considerable reputation as a rising star among Canada's young artists, JOANNE TOD has participated in numerous solo and group exhibitions. In the past two years she has mounted solo shows for the Carmen Lamanna Gallery in Toronto, the Southern Alberta Art Gallery and the Art Gallery of Greater Victoria. Notable group shows include: Commentary 1982-83 exhibited at the 49th Parallel, Centre for Contemporary Canadian Art in New York and the Carmen Lamanna Gallery (1983); Toronto Painting at the Art Gallery of Ontario (1984); Late Capitalism at Harbourfront's Art Gallery (1985); Ecrans Politiques at the Musée d'Art Contemporain in Montreal (1985); and Image/Object/Text at Ottawa's National Gallery

JOANNE TOD has attracted favourable responses from the media, academia and the

public. She has guest lectured across Canada, at such institutions as Queen's University and the Emily Carr College of Art and Design, and in Australia at the Art Gallery of Southern Australia and That Contemporary Art Space.

Presently JOANNE TOD is involved with YYZ Artists' Outlet and Visual Arts Ontario as Director. Her work is represented by the Carmen Lamanna Gallery.



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HEAR SOMETHING NEW!

SUBSTANCE-OF-WE-FEELING: VISUALS

The dominant visual motif in my backdrop for substance-of-we-feeling is the businessman/business suit, for where else could this "rich and vigorous air which keeps everyone safe and healthy, and above all, makes them love each other" find such apt expression in contemporary society? The symmetrical arrangement of the figures in the painting is a visual equivalent to the palindromic structure of the music. By implication, the central figure coincides with the central, or fourth section of the score which is played entirely on drums. Finally, Carmen Miranda hovers in the shadowy depths of the boardroom, a reminder of the latin flavour which permeates substance-of-we-feeling.

-JOANNE TOD

STEVE REICH

Internationally recognized as one of the world's foremost living composers, STEVE REICH was born on October 3, 1936 in New York and was raised in New York and California. He studied piano briefly as a child and began studying Western rudimental drumming at the age of 14 with Roland Kohloff, principal timpanist with the New York Philharmonic. In 1957 REICH graduated with honors in philosophy from Cornell University. His teachers of composition included Hall Overton, William Bergsma and Vincent Persichetti, and he received his M.A. in music from Mills College in 1963 under the tutelage of Darius Milhaud and Luciano Berio.

REICH pursued further studies from 1970-1974 at the Institute for African Studies at the University of Ghana and at the American Society for Eastern Arts in Seattle and Berkeley (Balinese Gamelan Semar Pegulingan and Gamelan Gambang).

STEVE REICH (cont'd)

In 1976-77, the traditional forms of Cantillation (chanting) of the Hebrew Scriptures captured his attention.

In 1966 he began his own ensemble with three musicians. Since that time, Steve Reich and Musicians, which presently numbers up to forty musicians, has performed throughout the United States, Canada and Europe. In addition to performances by his own ensemble, Mr. REICH's music has been performed by major orchestras and ensembles throughout the United States and Europe.

STEVE REICH's upcoming commissions include the San Francisco Symphony in commemoration of their 75th Anniversary (1986), the Kronos Quartet (1988), the London Sinfonietta (1989), the Los Angeles Philharmonic (1990), and the Ensemble Intercontemporain, Paris (1991).

SEXTET

The work is in five movements played without pause. The relationship of the five movements is that of an arch form A-B-C-B-A. The first and last movements are fast, the second and fourth moderate, and the third, slow. Changes of tempo are made abruptly at the beginning of new movements by metric modulation to either get slower or faster. Movements are also organized harmonically with a chord cycle for the first and fifth, another for the second and fourth, and yet another for the third. The harmonies used are largely dominant chords with added tones creating a somewhat darker, chromatic and more varied harmonic language than in my earlier works. Both the cyclical movement structure and the general harmonic language were suggested by my recently completed work, The Desert Music (1984).

Percussion instruments mostly produce sounds of relatively short duration. In this piece I was interested in overcoming

HEAR SOMETHING NEW!

SEXTET (cont'd)

that limitation. The use of the bowed vibraphone, not merely as a passing effect, but as a basic instrumental voice in the second movement was one means of getting long tones. The use of the synthesizer as electric organ supplies the long continuous sounds not possible with piano. The mallet instruments (Marimba, vibraphone, etc.) are basically instruments of high and middle register without a low range. To overcome this limit the bass drum was used doubling piano or synthesizer played in their lower registers, particularly in the second, third and fourth movements.

Compositional technique used include some introduced in my music as early as Drumming in 1971. In particular the substitution of beats for rests to "build-up" a canon between two or more identical instruments playing the same repeating pattern is used extensively in the first and last movements. Sudden change of rhythmic position (or

phase) of one voice in an overall repeating contrapuntal web first occurs in my Six Pianos of 1973 and occurs throughout this work. Double canons, where one canon moves slowly (the bowed vibraphones) and the second moves quickly (the pianos), first appear in my music in Octet of 1979. Techniques influenced by African music, where the basic ambiguity in meters of 12 beats between 3 groups of 4 and 4 groups of 3, appear in the third and fifth movements. A rhythmically ambiguous pattern is played by the vibraphones in the third movement and accented sometimes in 4 and sometimes in 3 by the pianos. Similarly in the fifth movement, but at a much faster tempo. The result is to change the perception of what is in fact not changing. Another related, more recent, technique appearing near the end of the fourth movement is to gradually remove the melodic material in the synthesizers leaving the accompaniment of the 2 vibraphones to become the new melodic focus. Similarly, the accompaniment in the pianos in the second movement becomes the melody for the

SEXTET (cont'd)

synthesizers in the fourth movement. The ambiguity here is between which is melody and which accompaniment. In music which uses a great deal of repetition I believe it is precisely these kinds of ambiguities that give vitality and life.

-STEVE REICH



STEVE REICH

ALBERTO GINASTERA

ALBERTO GINASTERA was born in Buenos Aires on April 11, 1916. He came to composition in his early youth, and took a first prize from the musical society, El Unisono, for his Piezas infantiles for piano. He later withdrew a number of early works written before 1946, at which time he came to the United States on a Guggenheim Fellowship. He returned to Argentina in 1948 and remained there, teaching and composing, until 1967, when he left the country to settle in Geneva, Switzerland, where he died on June 25, 1983.

GINASTERA, along with Villa-Lobos in Brazil and Chavez in Mexico, combined to focus considerable attention on Latin America in the mid-twentieth century. They all shared a strong interest in the folk idioms of their respective countries, and all eventually evolved styles incorporating more abstract techniques. In both the CANTATA and in his opera Bomarzo

HEAR SOMETHING NEW!

ALBERTO GINASTERA (cont'd)

(1966), GINASTERA developed quite complex and idiosyncratic serial methods. While his strongest impressions were made in the field of vocal music, in the last decade of his life he concentrated on chamber music and works for his second wife, the cellist Aurora Nátala.

CANTATA PARA AMÉRICA MÁGICA

The CANTATA PARA AMÉRICA MÁGICA is based on ancient pre-Columbian texts. The word "magic" is used here in its primitive, pre-Columbian sense. The first Christian missionaries in America were the affectionate compilers of the poems of the Mayan, Aztec and Inca civilizations. These are the collections from which the text for the CANTATA was drawn, a song in homage to America's primitive man..

One of the striking features of this work is the successful use of contemporary techniques to evoke an old and primitive

civilization with its moods and its music. The serial techniques employed include series of tones, intensity, dynamics, pitch, rhythm and orchestral density. The series is used in all its vertical and horizontal relations and with constant chromatic variations. The series is used not only in the so-called pitched instruments, such as the pianos; there is also a relationship of six different pitches between the six kettledrums, six tambours, three cymbals and three tam-tams.

The forms of each of the six sections of the cantata differ according to the structure of the thematic material employed.

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HEAR SOMETHING NEW!

CANTATA PARA AMÉRICA MÁGICA

TEXT:

1. *Prelude and Song of Dawn*

Oh! You, Tzacol, Bitol, look at us, hear us!
Do not leave us, forsake us not,
Heart of the Sky, Heart of the Earth!
Protect our children, and our descendants,
whilst the sun moves and light exists!
That day should break, and dawn arrive!
Grant us good friends, grant us peace!
Oh! You, Huracan, Chipi-Caculha,
Raxa-Caculha, Chipi-Nanavac,
Raxa-Nanauac, Voc, Humahtupu,
Tepeu, Gucumatz, Alom, Qaholom,
Ixpiyacoc, Ixmucane,
Creator of the sun, creator of light!
That day should break, and dawn arrive.

2. *Nocturne and Love Song*

Your love was like the fall of perfumed flowers.
And like the golden bird's yours was a beautiful song.
Moon and sun shone on your forehead.
You have gone.
Long and sorrowful will be my lonely nights.

3. *Song for the Warriors' Departure*

Earth trembles.
The warriors' song commences.
Eagles and tigers
will start to dance.
Up in the mountain
the beasts clamor:
down in the prairie
the drums call war.
Earth trembles.
Here! These are the warriors!
Admire their courage.
Born they were in the fire.
Rival spears
forged their courage.
Admire their ornaments.
Feathers of forest birds
move in their helmets.
Enemies' teeth
adorn their breasts;
They will use bones for flutes
and human skin stretch in their drums.
Earth trembles.

Hear the outcry
of those who go to combat.
Red like blood
will the warriors make
the sun rise.

4. *Fantastic Interlude (Orchestra)*

5. *Song of Agony and Desolation*

Goodby, O sky!
Goodby, O earth!
My value and courage
are good no more.
I searched my way
under the sky, upon the earth,
through weeds and thorns.
My anger and fierceness
are good no more.
Goodby, O sky!
Goodby, O earth!
I must die, and here disappear,
under the sun and upon the earth.
Oh, point of my spear!
Oh, strength of my shield!

Go to our mountains, to our valleys.
I only await my death,
under the sky, upon the earth.
Goodby, O sky!
Goodby, O earth!

6. *Song of Prophecy*

Days will come without name,
when the sign of Kauil
will appear
in the eleventh Ahau,
when the brothers of the east will come.
The timbrel will sound, the kettledrum will play!
At dawn earth shall burn;
fans will fall from the sky,
in the eleventh Ahau,
with the green rain of Yaxalchac.
The timbrel will sound! the kettledrum will play!
In the katun that will come
all will change;
defeated will be those that sing,
in the eleventh Ahau.
Silent will be the timbrel and the kettle-drum!

CLAUDETTE LEBLANC

Canadian dramatic soprano CLAUDETTE LEBLANC returns to her Toronto audience with this performance of ALBERTO GINASTERA's CANTATA PARA AMERICA MAGICA.

In 1982, in collaboration with ALBERTO GINASTERA, Miss LEBLANC sang this work in concert at the Salle Arsement in Geneva, Switzerland. That presentation was broadcast live by the Radio de la Suisse Romande.

Subsequently Miss LEBLANC appeared with the Canadian Opera Company in Mozart's The Magic Flute. She also performed the complete Das Marienleben of Paul Hindemith for broadcast on CBC-FM.

In 1984, Miss LEBLANC sang the role of Catherine of Aragon in the series "Opera in Concert". Her interpretation received unanimous critical acclaim.

ROBIN ENGELMAN

ROBIN ENGELMAN, former principal percussionist of the Toronto Symphony, has served in that capacity with four other orchestras in North America and has performed with numerous symphonies, the Marlboro Music Festival and the New Hampshire Music Festival. He studied percussion and composition with Warren Benson at Ithaca College and has taught at Ithaca College, the Eastman School of Music, the University of Toronto and York University. Touring extensively with Nexus and New Music Concerts, ROBIN ENGELMAN has travelled throughout the world.

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MAGIC THUNDER

April 27, 1986

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Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by The New Yorker, following a 1981 New York performance by the University of Indiana's New

Music Ensemble, as "the concert's most alluring piece."

- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Ange* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

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